

Blind Unison Trio score

For me, one of the highlights of this week's research was a collective practice that I have initiated to the group who helped to rework it a bit. The practice was based on the Blind unison score of Tuning Scores, an improvisation composition practice by Lisa Nelson. I was part of a small Tuning Scores research group in Budapest between 2018-19. The group's mentor was Nóra Hajós and the sessions were mostly led by other members. As there is not much free access written material on Tuning Scores I mostly rely on my memory nowadays to recall some of the practices hence the text below might be inaccurate to the original score.

Collaboration, communication and imagination are all central to the Blind unison trio score. Everyone is sitting in a big circle and observes the space and themselves. When stimuli arise, a dancer can enter the space (in the middle) with a movement initiation. The movement can be intuitive, however, the dancer aims to organically find a movement pattern with some time. This movement can be free in form and length, however, repetition is a reappearing pattern. Just like this, two more dancers can join the space whenever stimuli arises. Once the dancers have found their specific movement patterns they can start expanding their focus on each other. The aim of the three dancers is to find one common movement pattern (inspired by their individual movements) through making compromises. They can harmonize with each other with open eyes until they feel that they are fully together (not alike but together!). Once some of the dancers feel that, they can call 'Go' (from the inside) after which the dance continues with closed eyes. The dancers' aim is to continue being together without being able to see each other. They can abstract the common movement pattern and engage in an improvised dance, however, their desire is to be together and dance the same dance. Usually, the end of the practice is when someone (from the inside or outside) calls 'End'.

However, we have reworked the task and added one more element before the 'End' comes. So when the closed eyed improvisation had been going on for a while, one of the (in our case four) observers could decide to enter the space with the aim of assisting (with physical touch) one of the movers in harmonizing with the others again. Just like this, other two assistants can also join the space so by the end every closed eyed mover has an assistant. Now it is on the open eyed people to collectively find a common movement pattern that they assist their partners in getting into. Once the closed eyed movers' movements are together again, the assisting people may leave them alone in the space. The improvised dance continues until one of the dancers feels that the dance has come to an end and calls 'End'.